

A REFLEX OF THE DRAMATIC EVENTS THE WEEK

PRICE TEN CENTS

How to get these ideas adopted by the managers is the question. The theatre now lives under a reign of terror. If an author does not succeed the first evening, he is promptly executed. Managers have an instinctive aversion for new ideas, whereas a well-worn situation, which has often served reassures them. Since such a scene has already succeeded twenty times, it will have a success for the twenty-first time, and ready-made formulas are thus perpetuated. But, as the public is already

At the Theatres.



Perhaps it is rank heresy to say that Victor Hugo's *Hernani*—at least in the form it was seen at the Star on Monday—is a ridiculous blood-and-thunder affair, whose characters bubble about on stilts, breathing an artificial atmosphere encharged with brumagen chivalry and red-fire. But that is our honest opinion, as it must be the opinion of everybody who looks at the piece—not as it seems, but as it really is. Even the mild talent of Lawrence Barrett is too good for this romantic nonsense and melodramatic trash. The adaptation of the play deserves it of a good deal of the original dialogue, and for this we are grateful; but at the same time it brings a mass of absurd situations so closely together as to fairly paralyze the spectator's reasoning faculties, and leave him dumfounded with doubt as to whether the plot contains anything beside a series of lurid pictures. The language is highfalutin. Since *Hernani* was first produced, Hugo's material has been worked over by imitators in a thousand different shapes, and therefore, by going back to the pioneer of the romantic school, we find the lines hackneyed and stiff. The dialogue shows little of the poetic quality; it is abrupt, unpolished and pitched in a high-toned, sensational key. We do not wonder that the Parisians fifty-six years ago waged a fierce battle over *Hernani*, feared its representation at the Theatre-Francaise, and viewed it as an evil dream from the reigning classic dramas. Those compositions were lacking in blood and sinew, no doubt, but at least they were symmetrical; they had a due regard for literary requirements, and they were built on approved and well-established lines. If in the palmy days of the old Bowery, plain Jones, Brown or Robinson had come forward as the author of *Hernani*, that stuffy head of unseasoned excitement would beyond question have been set down as inferior to the average sensation drama produced on those popular boards. In the version used by Mr. Barrett, the story is told with unparalleled rapidity, the spectator being rushed from one absurdity to another, and before he has had time to digest one-half that he has seen and heard the curtain has fallen on the fifth act. The first act is laid in Donna Zanthé's boudoir, where *Hernani*, the outlawed rebel, and the King of Spain, Don Carlos, come together, both bent on making love to the mistress of the place. The act ends with the King sparing the outlaw's life. Indeed, nearly every act concludes with a similar piece of magnanimity. The second act is brought to a close by *Hernani*, after equalizing matters and sparing the King in turn, running a gauntlet of his enemies in a Saragossa street and leaping for life from a parapet. In the third act Don Leo Gomez, the father of *Hernani*'s lady love, has his innings. He spares *Hernani*, and together they declare war against the King, who has by strategy taken Donna Zanthé away with him. In the fourth act, which is laid in the catacombs at Aix-la-Chapelle, the King once more gets a chance to spare some lives, and he grants amnesty to *Hernani*. Gomez and his brother conspirators against his life and crown. This sparing business would no doubt continue *ad infinitum* did not Gomez in the fifth act come to the sensible conclusion that a play, like all other things, must have an end and blow a horn which is a signal that *Hernani* must join the great majority instantaneously. Donna Zanthé accompanies him on this journey, and so matters terminate pleasantly with a double suicide, to the intense relief of everybody.

Mr. Barrett is the last man we should select to make the character of *Hernani* even tolerably rational and acceptable. His stiff and awkward manner, his nervous gait and preachy delivery, are entirely unsuitable for the delineation of a romantic hero. His love-making with Donna Zanthé was as spasmodic as the movements of a badly adjusted steam-engine; his various conflicts with Don Carlos were so lacking in dignity as to transfer all our sympathies to that libidinous monarch, while in the somewhat effective scene with Gomez, which is situated at the close of the third act, he appeared to be measuring his lung-power with Charles M. Collins in a duel of noise. The shouting shouts of Mr. Barrett and his co-actors accomplished their purpose, however, for the gallery, always vulnerable to the attacks of vocal fury, were wrought up to an enormous pitch of enthusiasm, and they cheered the star to the echo. Really, the last performance of the evening was the Don Carlos of F. C. Mosley. Mr. Mosley acted with commendable decorum and dignity, and somewhat ungratefully part with the character of Gomez, as we have seen, was excessively noisy and

turbulent. Happily for those in front with delicate tympani, his voice gave out before his work was finished, and he was perforce compelled to deliver the remaining lines in a hoarse and feeble conversational tone. Missa K. Gale, Mr. Barrett's new leading lady, is pretty and blessed with a pleasant voice and a composed manner. As Donna Zanthé she would be more praiseworthy if she dropped the artificial method of reading which one associates with the pump-handle style of elocutionist. Her dresses were graceful and becoming. Indeed, all the costumes were harmonious and many of them rich. The scenery was excellent, Mr. Clare's two sets—the catacombs and the Moorish garden—especially deserving approbation.

Edwin Booth's engagement began most auspiciously at the Fifth Avenue Theatre on Monday evening. The house was crowded, and the enthusiasm throughout the evening was immense. When Mr. Booth came upon the stage he was given a rousing reception. His impersonation of Hamlet is too familiar to require comment. His ripe beauties were heartily enjoyed by the large audience, and the conspicuous points were heartily applauded. The support given by the Boston Museum company was satisfactory in the main. Mr. Barron as the Ghost, and Miss Clarke as the Queen, were excellent. As much cannot be said for the King of Charles Kent. Blanche Thompson was a sweetly pathetic Ophelia. The tragedy was adequately mounted. *Othello* is to be acted on Saturday night, Mr. Booth appearing as Iago.

After a long absence John A. Stevens came to New York on Monday night. The People's Theatre was crowded to see A Great Wrong Righted, and Mr. Stevens satisfied the audience that the thing could be done. The piece is a melodrama in a prologue and five acts, and is of a highly sensational order. Briefly told, the plot deals with the vicissitudes of Kenneth Rawdon, falsely accused. Kenneth is the son of noble parents, but the father, suspicious of his wife, denies the paternity, and accuses one Lord Vargraves. The accusation rouses the indignation of young Rawdon, and he clings to his mother. But at last the disowned son leaves the house, determined to wreak vengeance upon Vargraves, who has poisoned the mind of his father. He meets Vargraves just as the latter has been mortally wounded and robbed by Frederick Benton, who claims to be a son of the Lord, and who, repulsed in his demand for money, is provoked to the deed. Kenneth is accused, tried and sent to a penal colony.

In succeeding acts the horrors of prison life are portrayed. Rawdon, under the alias of Richard Bright, is subjected to the lash and otherwise inhumanly treated. There is a revolt, and Richard is a conspirator therein. Through his respect for the wife and daughter of the commandant, at the last moment he flies to their rescue. Charged with being a traitor, he is cast upon a desert island and there meets mother and daughter and one Captain Bragdon, who has ill-treated him in the prison. He is crazed with thirst and hunger, and Bragdon, mistaking him for a wild man, is about to shoot him, when the daughter, Milly Graham, recognizing the convict as the deliverer of herself and mother, interposes and saves him. His wants appeased, the convict saves the castaways by steering them into the track of a ship. As soon as the party is rescued, Bragdon, who is in love with Milly Graham, denounces Bright as an escaped convict. The latter appeals to Milly, but she has just been seized with brain-fever. Bright is condemned to die. At a crisis he implores Milly to remember his services to herself and mother; but she can recall nothing. In despair he shows her a Testament she had given him, with some loving advice inscribed on a fly-leaf. At once the maiden recalls everything, and Bright's life is saved. Later his innocence is discovered, and he returns to England, is restored to his mother, and weds Milly. Of course, there are several personages interested in the unravelling of the plot who cannot be mentioned in the space at command; their acting only will be referred to.

Mr. Stevens has surrounded himself with a strong company. The star won unbounded applause as Kenneth Rawdon, and was recalled at the end of every act. While he still retains many of the old mannerisms, there is noticeable a marked improvement in his acting. His methods are quieter, and the old explosiveness, not to say rant, is absent. J. H. Fitzpatrick's Lord Rawdon was acted with dignity and force. He appeared only in the prologue, and, being a good actor, he may have doubled somewhere; but it wasn't discovered. The Lord Vargraves (Will Baker) was murdered as soon as he appeared. There was too much pump-handle in C. T. Nichols' Rev. Mr. Whitley, but he rounded up the periods nicely, and evoked applause by his pious utterances. Frederick Benton, heavy villain and Rawdon's double, was badly conceived by Harry Colton. Polished in the prologue, he became brutish in the last act—the scene of his usurpation as the son of the blind Lady Rawdon. The low, vulgar swagger with which he invested the part was very offensive to refined eyes and ears. The audience took very kindly to Moses Shadrack, a villainous Jew, played by William P. Sheldon. His performance was conventional, but the lookers-on became almost hysterical whenever he made

an appearance, and even gave him a recall. At one time his by-play killed off the serious work of his fellow-actors. Mrs. W. G. Jones was a fine Lady Rawdon—dignified, neat, and very suggestive of the dramatic methods of the olden time in ye Bowerie. Mrs. Jones has a warm hold upon the affections of East-side theatre-goers.

Adeline Stanhope was a surprise to the East-siders. This admirable actress played the part of Eliza Jusley, mistress of Frederick Benton. In her scenes with the villain she moved the audience as she willed—to laughter by her sneers or to applause by her denunciation. And yet the part was beneath her abilities—she simply toyed with it, and still did it justice. Emily Lytton was overweighted with the part of Milly Graham, but she struggled bravely through it. Through lack of strength she "queered" the scene where Bright discovers himself by aid of the Testament. But Miss Lytton had one or two recalls—which no one begrudged her. Loudon McCormick and Maude Miller were in the cast—the latter for a brief moment. Their work calls for no particular notice; all the minor parts were capably played. The scenery deserves especial mention. The third act, Desolation Rock, was a moving panorama. Rounds of applause followed the changes. Next week the popular Gus Williams will appear in *One of the Finest*.

The last week of Margaret Mather's long and highly successful season at the Union Square Theatre is devoted to *The Honey-moon*. She has played *Juliana* over a hundred times through the country, and in the relaxation afforded by the change from tragedy to comedy she evidently finds enjoyment. The sharp-tongued heroine of Tobin's comedy has not in recent years had so interesting a representative. Miss Mather plays the part with spirit, intelligence and a keen sense of its humorous possibilities. Her illustration of the gradual transformation of the proud bride from her vixenish proclivities to the temper of a sweet and loving woman is delightfully breezy, natural and amusing. The Duke Aranza of Milnes Levis is the best performance he has given this season, although it might be improved by the employment of a trifle more grace and a trifle less roughness. Frederick Paulding is an admirable Rolando, but an injustice is done him in cutting some of his best scenes to shreds. H. A. Weaver's Balthazar is of course all that it should be, and Harry Eytling is grotesquely comic as the Mock Duke. William Ranons makes the Doctor a laughable personage, with a queer hitch in his speech. Zamora is not given much color by Jeannie Harold, but she plays the part neatly. Maud Peters makes a light and spirited Volante and Mrs. Jamison is good as the hostess of the inn. Voegtlin's scenery is sufficiently good for the brief time that *The Honey-moon* is to remain before the public. Jack-in-the-Box will be brought out on Monday.

Rose Levere gave a very good performance of Leah the Forsaken at the Mount Morris Theatre on Monday. Her own acting of the heroine was marked by sensible and artistic reading. She has a fine face, a beautiful voice and the handsomest arms one can see in a day's walk. Her giving forth of the celebrated curse was impressive without rant, and in the pathetic parts was very sympathetic and natural. This artiste has a future before her if she goes on as she has begun. Hudson Liston was very impressive and strong as Nathan, and was recalled after his scene in the third act. C. L. Graves made a capital Burgomaster, well read and well acted, and Mr. and Mrs. Bell gained the good opinion of the audience as Rudolf and Maddalena. The introduction of the children's choral dance, and the opening choral music was very much admired. Miss Levere was recalled after every curtain, and applauded to the echo by a good house, not of the ordinary paper stamp, but evidently composed of people who had paid their dollars honestly.

The Rajah was played to a good house at the Third Avenue on Monday night by a good company. J. G. Saville is very acceptable in the part of Wyncot, Willie Deaves is as pretty as of old in the character of Gladys, and the other dramatic personae were in trustworthy hands. The next attraction here will be *The Banker's Daughter*, opening on Monday next.

Tony Pastor's entertainment is better than usual this week, and that is saying a good deal. Flora Moore, Queen Vassar and the Dare Brothers are among the list of clever specialists who furnish two-hours-and-a-half of unceasing mirth and melody.

Thatcher, Primrose and West's Minstrels are having a prosperous time of it at Niblo's. They will be succeeded next week by J. H. Wallick and his Bandit King company.

The Wages of Sin is having large receipts at the Grand Opera House. The company is the same as when it was recently seen in this city, except that Mark Price now appears as Stephen Marler.

Kellar's 150th entertainment was given at the Comedy Theatre the other night, and the formal celebration of it was deferred until Tuesday, when souvenirs were distributed. This is the last month of Kellar's successful stay.

Preparations are being made for the appearance of Tony Hart and a comedy company at this house in the farcical absurdity, *A Toy Pistol*.

Adonis still booms along merrily at the Bijou to the usual accompaniment of good houses and good humor.

One of Our Girls is still in the ascendancy at the Lyceum. There is no abatement in the favor bestowed upon the performance of Miss Dauray and her clever company.

The Grip is winding up its career at Harrigan's Park Theatre with a steadily large attendance that must be gratifying to all concerned. The new comedy is being prepared for production.

Monday week is the date set for the first performance of Valerie at Wallack's. Meantime the Gov'nor is delighting good houses.

Saints and Sinners is drawing crowds to the Madison Square and the management has not found it necessary to announce a change of bill.

Evangeline continues to be the bright shrine where many devotees worship the charms of extravagance, and the Fourteenth Street is restored to its olden popularity.

The Musical Mirror.

The American Opera company was liberal even to excess in the getting up of *The Magic Flute* of Mozart, and, sooth to say, its lavish expenditure was wasted on an ungrateful object. There is much lovely music in this opera, many charming melodies, some glorious choral writing and instrumentation, such as Mozart alone can give. Pearls of sound are there in plenty, but pearls, be they never so fine, will not show their true complexion if set in pinchbeck. And that is what has happened to these. The drama is so utterly imbecile in texture and stupid in language that not the finest music in the world could give it life. The book is one continued tale of sound and fury, signifying nothing. There is not the semblance of a plot; the comic characters are as dreary as the most stolid Teutonic mind can make them, and, as a relief to the dreariness, we have simple vulgarity, in the mild sense of the word. We have heard the greatest singers try their hardest to pull this *Magic Flute* out of its native stupidity, but always in vain. The fog of dullness is too dense to be pierced even by the soprano of De Muraska. On this last occasion the band was simply beyond praise. Never have we heard the wonderful overture so admirably played—the entrances in that glorious fugue were as decisive and as accurate as the most delicate clockwork; the various shades of crescendo and diminuendo of forte and piano were given with a fidelity like one of Rembrandt's pictures, and the grand body of tone in the end was as the rising winds. The chorus also was perfect, both in singing and enunciation—would it had better words to enunciate. The body of tone in the chorus of priests of Isis was something to remember forever. The full-voiced diapason rolled through the vast theatre in volleyed thunder. The lesser parts were well sung, and the genii were on this occasion represented by three very pretty girls, with fresh voices, instead of the worn-out old coryphees we have been accustomed to see in these parts. The three ladies attendant on the Queen of Night sang with admirable precision, and acted as if they had something to do with the scene—which they really have not. Mr. Whitney's Sarastro was excellent; his great voice was utterly satisfactory in the two grand bass songs, and the only fault we could find was that, to our thinking, he took the "Within this holy dwelling" a trifle too slow. Mr. Hamilton sang and acted the absurd part of Papageno for all it is worth and a great deal more. Nothing can redeem its stupidity, but Mr. Hamilton did succeed in getting several laughs. He sang the music admirably. Mr. Candidus is evidently out of his element as Tamino. He is essentially a singer of the German school, and the music of Mozart is, notwithstanding the nationality of the composer, essentially of the Italian school of Cimarosa and the more elevated of the Italian writers. It requires more delicate and sympathetic handling, or, rather, voicing, than Mr. Candidus can give it. Miss L'Allemand has most of the qualities necessary for the Queen of Night, and her F in alt is very clear and brilliant; nevertheless in the great Revenge bravura she weakened perceptibly. Her execution is very good, but it takes a voice of exceptional endurance to sing the trying music of the part. Miss Juch made a very nice Pamina, singing charmingly and doing all she could with a most insipid part. Nevertheless we must say that the principal points of excellence were among the band and chorus. The finale, with its gorgeous oriental magnificence, its many-hued crowds, its waving plumes and its choral dance, was a sight of splendor not often seen on the stage. One little sprite among the feather-bearer attracted our notice by her grace and agility. We had the curiosity to ask her name—Josephine Gautier. French, of course; la danse is the speciality of French people. The best way to give *The Magic Flute* would be as a cantata, without dialogue or action. Then the lovely music

could assert its power without being marred by the stupid play.

The preparations for the Gypsy Baron go on busily at the Casino. The music is said by experts who have heard it to be of a most taking and melodious strain, and there is a scene in a hay-loft that will be very funny. A grand march of a novel character will be led by Billie Barlow. Two prime donne, Pauline Hall and Letitia Fitch; Mr. Castle, the celebrated tenor, as the Gypsy Baron; Mr. Wilson and a host of others. We look for a very perfect production, and with Corral at the helm and Jesse Williams at the prow, the voyage must be prosperous.

The translation of *The Mikado* from the Rome of the Fifth Avenue Theatre to the Arivon of the Standard has not weakened the faith of the votaries who worship at his shrine still. Truly the popularity of this opera is wonderful, and shows conclusively that simply-written, pretty melodies are what the public wants. Sullivan tried a loftier flight in *Iolanthe* and *Princess Ida*, and failed; but now that he has returned to his first love, as in *Pinafore*, success shines upon him again.

The Other Mikado, at Koster and Bial's, is almost rivaling the original, and the concert and selections are very good and much enjoyed.

A Poem by Mr. Winter.

At the banquet given at the Hotel Bellevue, in Philadelphia, on Thursday evening, Jan. 14, to celebrate the fourth anniversary of the establishment of the Clover Club, the following poem, which he had written for the occasion, was read by William Winter, of the *Tribune*. The speaker introduced it with a humorous address, and it was received by the distinguished company with marked enthusiasm.

A CLOVER BLOSSOM.

The lovely sailor, when the night,
O'er ocean's glimmering waste descends,
Sets at the peak his signal light,
And fondly dreams of absent friends.
Starless the sky above him broods,
Pathless the waves beneath him swell;
Through peril's spectral solitudes
That beacon streams—and all is well.
So, on the wandering sea of years,
When now the evening closes round,
I light the signal torch that cheers,
And scans the wide horizon's bound.
The night is dark, the winds are loud,
The black waves follow fast and far;
Yet once may flash, through mist and cloud,
The radiance of some answering star.
Haply across the shuddering deep,
One moment seen, a snowy sail
May glance with one tumultuous leap
And pass with one exultant hail!
And I shall dearly, sweetly know,
Though night be dark and storm be drear,
That somewhere still the roses blow,
And hearts are true and friends are near.
Each separate on the eternal main,
We make for one celestial shore;
Sometimes we part to meet again,
Sometimes we part to meet no more.
Ah, friends, make glad the gracious day,
When sunshine bathes the tranquil tide
And, careless as a child at play,
Our ships drift onward side by side!
Too long with intellectual will,
And stony pride of iron swag,
We bid the voice of love be still
And dash the cup of joy away.
No comfort haunts the fallen leaf!
Wait not till broken, old and sore,
The sad heart pines in hopeless grief,
For one sweet voice it cannot hear.
Thought has its throne and Power its glow,
—And keels its thrill of transient ease;
But best of all the hours we know
Are rose-crowned hours that fleet like these.
Let laughter leap from every lip,
To music turn the perfumed air,
Ye golden pennons glance and dip,
Ye crimson banners flash and flare.
For them no more the tempest glooms
Whose frowns and royal spirit know,
To frolic where the clover blooms,
And revel where the roses blow!
But lights of heaven around them kiss,
While over silver seas they glide—
One heart, one hope, one fate, one bliss—
To peace and silence side by side.

Vautour.

R. L. Downing resumes the road on March 5, at Wilmington, Del., in a first production of *Vautour*, the Exile, by Adolph D'Ennery, adapted by George Hoey and Frank Willard. After these two nights all of the season will be devoted to week stands. Among the company will be Constance Hamblin, Mrs. W. G. Jones and Frank Roberts.

The play is in a prologue and four acts. The prologue takes place in France in 1730, while the drama is laid in Louisiana, which was a penal colony at that time. *Vautour* is a beast tamer, whose wife has been betrayed by an East Indian trader named Hercules, who is in the habit of bringing him wild animals from the East Indian jungles. His villainy is discovered and there is a terrible struggle between the two men. Hercules is getting the better of the conflict when *Vautour* unloosens the tiger's cage. His tiger, Nero, springs upon the trader and kills him. For this crime *Vautour* is sentenced to fifteen years penal servitude in Louisiana. There is a counter-plot which tells how a young girl, Lorette, the foster-daughter of a Marquis, is accused by her foster-brother, who wishes to marry her and is repulsed, of theft and murder. She is also sentenced to servitude. While serving their time the convicts are assigned wives, which they draw by lot. Lorette falls to the hand of *Vautour*, who is a confirmed woman-hater. Lorette tames him, as Ingomar is tamed. Finally it is learned that Lorette is imprisoned on a judicial error, which releases her from her marriage and she is free to marry her own lover. It is discovered that she is the daughter of the Governor of the colony. *Vautour*, who is instrumental in returning her to her rights, is stabbed to death by her foster-brother while so doing. The denouement is half-sorrowful, half-happy.

The Giddy Gusher.



When I have a duty to perform and intend to do it, I am in a state of disquietude. Finally, when I conclude to let the whole thing go by default, a peaceful calm such as succeeds a good action settles upon my soul, and I'm just as well satisfied as if I had done all that I ought to have done, and left undone several things that I did that I never ought to have done.

The unwritten Gusher laid on my troubled spirit like a home-made Welsh rarebit. Finally I said on Tuesday night at nine o'clock, "I will not do that MIRROR work this week." I passed a beautiful evening after this resolution.

I am writing this at four o'clock. I had been asleep, perhaps, three hours; it was half-past two when an explosion rocked the house like an earthquake. This is a beautiful place to live in; always something happening. I jumped up delighted. The station-house on the corner was in as great a state of excitement as your Gusher; mounted policemen rushed off like the wind. With that liberal spirit that distinguishes me, I got the whole hotel on end in a twinkling.

It's the powder magazine at shaft 22, on the new aqueduct, that has gone off, horse, foot and dragons. No one knows at this writing the extent of the damage. The railroad station is a wreck; there isn't a pain of glass, nor, for the matter of that, a window-sash or a door in any of the shanties near.

The shock must have been felt in New York by sensible people who were awake. It shook out of me all the reluctance I had previously felt about writing. And so this Gusher is in process of construction through the active influence of dynamite.

What a wretched thing it is to be awake at four o'clock from anxiety. To be up at that hour watching with some great grief, to be pacing wearily up and down awaiting the return of a club-haunting husband, to press an aching head against a chilly window glass that admits the sullen light that is but diluted darkness, and listen for footsteps that tarry forgetful of your nervous, anxious vigil. All these conditions I know and appreciate. But to be up as jolly as a sand-boy, with torpedoes and powder magazines going off in the neighborhood, with a light heart, not a shadow of care or impending trouble in the air, with the sounds of waking nature coming up from the valley beneath and down from the hills beyond—why, it's simply delicious.

When any one comes to die they will give, if they have it, thousands of dollars for an hour of life; and think of the years we pass in unnecessary sleep and sleep at the wrong end, too.

Old Mother Nature, is after, all the best teacher. My horse scrambles up at five o'clock and begins to whinny. My big beautiful setter, Miss Perk, shakes her satin sides and pokes her velvet nose into my hand at that hour, and Betsy, my trained hen, clucks outside like a piece of machinery. There's a young engine down in the gulch of the Hudson River taking its first lesson in locomotion. It goes chug-chug down the road for a half mile, gets scared at its own temerity, let's out a shriek of timidity and comes chug-chug back again. About this hour a festive milk train is made up with more coupling of cars and profanity than seems necessary for the transportation of that innocent lactical fluid. Nature is a beautiful thing. No midday breakfast, no sleep with the sunshine on it for me.

Word reaches me the wagon is hitched up, and so off I go to see the extent of the explosion.

Shaft No. 22 is near the Kingsbridge road. Beside the big black buildings where the work of the aqueduct is carried on there are a dozen big, barn like shanties for the workmen. In one of them sixty persons were sleeping the night when the little powder-house, about thirty rods away, blew up. When I reached the spot, in the grey dawn, all the inhabitants of the shanties were gathered around the hole where the powder-crib stood. The explosion had in gaping seams, like the work of an earthquake. The trees, the timbers, the rocks, everything in the neighborhood shows the awful influence that has laid it waste. The air is heavy with powder, and somewhere in space is the powder-man. The unfortunate keeper of this erratic establishment is nowhere to be found, and undoubtedly he was the first to

suffer for the carelessness that must have caused the disaster.

If you were to see the buildings wrecked, you would wonder how on earth a cat escaped with her complement of lives—let alone a human being. But, thank their lucky stars, only one person was injured, beside the poor powder-man who is missing.

One young fellow said he was sleeping in the shanty with sixty. The windows blew in, the doors blew off, the clapboards blew up—the noise was deafening, and he knew the world was come to an end. He jumped into a blanket, feeling sure the Lord would overlook the absence of clothes for once, and rushed out into the rosy night, expecting to see the heavens rolled away like a scroll.

He says a thick, black shower of dirt, sticks, sand, planks, rocks and little things of every kind was falling for—it seemed to him to be minutes. He could hardly breathe from the stench of powder, and his heart stood still as he waited for the next stage of the final demolition he was certain had prosperously begun.

A remarkable incident occurring at this house was the great sleeping act of the landlady. She is a hard-working woman who calls herself a light sleeper. Three hundred pounds of powder went off within a few hundred feet of her. The whole side of her bedroom was blown to flinders; the bed on which she and her husband lay rocked like a cradle for a minute, and then collapsed and went down. She never weakened. The old man, more dead than alive with fright, had to wake her up and tell her the house was blown to pieces, and as the walls were mostly down and the windows out, she might take cold. This beautiful evidence of a frail woman's energy and persistence of character moves me more than the powder did her. She had made up her mind to sleep, and, through good and evil report, she stuck to her intentions, and I honor her for it.

Well, you see, even the explosive elements are in favor of THE MIRROR's getting a Gusher, and when things look as if there wouldn't be one, your correspondent gets blown up. And this is the reason I write.

I want some old coats. I have seen so many wretchedly-clad creatures shivering in the cold blast of this Wednesday morning that I think it would give me a great deal of happiness to relieve some of the suffering souls connected with this great aqueduct work. The contractors have taken on a vast number of men who never did such labor before—wan, gaunt, pale men of delicate build, very different from the ordinary laborer on public works. They are a hopeless, helpless-looking gang. One man was buttoned up in a tattered dress-coat this morning, with a pair of mittens made of flannel that showed several inches of this red wrists between their tops and the frayed broadcloth coat-sleeves.

"Why don't you put on something warmer this morning?" I asked.

"I'm standing up in every rag I possess," he said, with a poor, frozen little smile.

Oh, send me up some old clothes by all means. Send 'em up directed to "The Gusher, Highbridge," and afford her the great pleasure of warming some of her unfortunate brothers. These men who need help so badly are Americans, and of a better class than the usual clodhopper who handles pick and spade. They are poor and deserving, willing to work at the hardest labor and earn their bread.

I shall go over to the American Express office Friday and Saturday, perfectly sure I shall find some old coats and cast-off clothing for the friendless miners at the shafts, as I know some one will respond to your explosive GIDDY GUSHER.

Professional Doings.

—The Elks' benefit in Pittsburg will take place on April 24.

—Rochester is agitating the erection of a large Music Hall.

—In March the Florences will play another fortnight in Chicago.

—An Actors' Fund benefit will occur at Niblo's Garden on Feb. 18.

—Harold Forsberg's part in Clio is being filled by Matt Snyder for a fortnight.

—Julius S. Kusel has been engaged as advance agent for George C. Boniface.

—The Hanlons' Fantasma played a very profitable engagement in St. Louis last week.

—Alexander W. Balfour, an actor, recently dropped dead in the Opera House at Angus, Ia.

—Mr. and Mrs. Henry Aveling (Mittens Willett) contemplate a starring tour next season.

—Messrs. Hoyt and Thomas have secured James T. Powers, the comedian, for another season.

—Walter Bentley has been well received in Philadelphia in the part of De Vere in Jack-in-the-Box.

—The English Lord Chamberlain has refused to license an English or French version of Sapho.

—H. S. Taylor has made arrangements to negotiate for the purchase or production of new plays.

—Grath's Elopement with a Circus company opens at the Front Street Theatre, Baltimore, on Feb. 15.

—Helene Cooper has received an offer to join Adelaide Randall's Bijou Opera company in the South.

—The Electric Three will make their first appearance in this city in three years at Tony Pastor's Theatre next week, performing their laughable sketch, The Moonlight Masquerade.

—Helen Corlette has been engaged by A. M. Palmer for a prominent role in The Private Secretary.

—Frank L. Verance leaves the business management of Fred Bock's company to enter the Monte Cristo field.

—The spectacular and scenic features of Zozo were highly appreciated by the theatre-goers of St. Louis last week.

—Out of the earnings of The Inside Track, Oliver Byron has added a cottage at Monmouth Beach to his real estate.

—A new place of amusement called the Westminster Musee will be opened in Providence some time this month.

—An easily-pleased Western correspondent speaks of W. A. Mestayer's singing as the finest ever heard in the town.

—George W. June is to hold up the bone end in the Elks' Home Minstrels at Indianapolis shortly at the benefit for that Order.

—Frank Bowers, now in advance, will succeed E. B. Ludlow in the management of the Wages of Sin company next season.

—Porter J. White, a popular young St. Louis actor, has been engaged to play leading parts in Edward Wodiska's company.

—Proposals are out for bids on the work at Harry Miner's new Newark theatre. Seats are already booked for the opening night.

—The Sub Rosa Club, which is composed mainly of theatrical people, will give its annual calico hop at Tammany Hall on March 15.

—Gill's Aphrodite Burlesque company is playing on the Pennsylvania circuit this week. Jennie Weathersby and D. G. Longworth have left it.

—Dan O'Leary has left the business management of Louise Pomeroy—an amicable separation. He will return to baseball management.

—A benefit will be given to Herr A. Walter at the Thalia Theatre next Saturday evening, on which occasion Robert and Bertram will be produced.

—Charles Cornell's Japanese company, which gave an exhibition at the Bijou Opera House last Sunday evening, leaves for Paris on Saturday.

—It has been definitely decided that the first Sunday night concert at the Casino shall take place immediately after the production of The Gypsy Baron.

—Annie Ward Tiffany has had no end of offers to star in Irish comedy next season, but up to the present has not arrived at any definite conclusion.

—Through "neglecting" a board bill in Erie, Pa. last week, Master Martin, of the Prisoner for Life company, narrowly escaped lodgment in the workhouse.

—Bandmaster Cappa's testimonial concert will take place at the Seventh Regiment Armory on Saturday night. A fine programme has been prepared.

—Edward Sothorn is at present engaged in writing an eccentric comedy in three acts from a French source, which he expects to have finished this season.

—Linn Harris has returned to his home in Providence after an absence of six months abroad. One of his dramas has been accepted by a London theatre.

—Elliott Barnes has engaged Ida Lollee, late of Wallack's, as leading lady of his company; also Walter Plough, recently with Kate Claxton, for juveniles.

—Thomas Jefferson will shortly go to his father's plantation for a rest. His brother Charles will relieve him in the executive of Shadows of a Great City.

—The Dark Days company, from the Haymarket Theatre, London, after a rather troublous career in this country, returns to England on the City of Chester, Feb. 13.

—Josef Handel was in the city on Sunday on his way to rejoin his company, the Wilbur Opera, at Susquehanna, Pa. Mr. Handel is wielding the baton for the Wilbur.

—Fred. Ward played a fairly successful engagement in St. Louis last week. Mittens Willett, his leading lady, was well received by her numerous Mound City friends.

—The 150th performance of Minnie Maddern's Lyceum Theatre success, In Spite of All, occurred at Havill's Theatre, Cincinnati, last Friday evening. Usual soups.

—Lillian Elma, the star in Elliott Barnes' dramatic company, is having some elegant costumes made for the new play by Mr. Barnes, entitled The Detective's Oath.

—The Tourists has been called in by the owner, and again takes its place on the shelf. Cause—non-payment of royalties. Mr. Mestayer warns local managers against imposition.

—Indianapolis has come to the front with an ordinance prohibiting the posting of printing or the display of lithographs relative to the exposition of the female figure exposed in tight.

—In a letter to a friend in this city, a theatrical gentleman in the West writes that progressive euche parties have done more harm to the theatres this season than anything else.

—Frank Mayo's company is doing so well in New England with Nordeck that it will remain on that circuit until March. Business on return visits increases from 40 to 200 per cent.

—The Carrolls closed a fairly successful season of about twenty-two weeks in their comedy, Whose Can it Be? at Fishkill on last Wednesday night, and have returned to the city.

—The trunk of J. P. Johnson, business manager of Oliver Byron, containing \$400—an evening's receipts—was recently forced open at Dallas, Texas, and \$25 replaced with brass coin.

—Kyrle Bellew, Annie Robe and John Gilbert will appear in Belasco's play, Valerie, at Wallack's. The scene is laid in England, and a mysterious murder plays an important part in the plot.

—Maurice Harlan, Frank Stevens, Harry Stoddart and C. H. Robley have been engaged by Edward Hanford for his Partners in Crime company, which starts out on the road next Saturday night.

—Rice's Mikado company has disbanded, the backer paying all indebtedness. A most exemplary backer—a lady, by the way. She is out of pocket some \$2,400, but leaves not a wail behind her.

—Business Manager J. H. Anderson, of Harris' Cincinnati Museum, has been called to Washington to take charge of the Bijou Opera House (late Ford's). Manager Harris' latest acquisition.

—For the performance at the Academy of Music by Tony Pastor's company on Washington's Birthday for the benefit of George Washington Post, G. A. R., there have already been sold 403 seats.

—On Tuesday, March 2, a concert under the direction of Heinrich Conrad, Walter Damrosch and Rudolph Aronson will be given at the Metropolitan Opera House for the benefit of the German Poliklinik.

—Pat Short, the popular St. Louis manager, takes a benefit at the Standard, in that city, next Monday night. Lotta will be the attraction. Mrs. H. D. Pittman, the dramatic writer, will have a benefit on Feb. 18.

—Articles of incorporation were filed at Covington, Ky., on Jan. 26, by Messrs. Matt Morgan, Bernard Neu and W. F. Boyd, in behalf of the Matt Morgan Diorama Company, capital stock being fixed at \$100,000.

—Dan Maguinis, who was cast for one of the principal parts in The Jilt, at the Boston Museum, was taken with a severe hemorrhage of the nose during the dress rehearsal, and was compelled to forego playing.

—John A. Stevens has offers to appear in London and the English provinces. If satisfactory terms are made he will go over. If not he will spend the Summer in California, with the climate of which he is in love.

—Leon and Cushman are pirating Dixey's Adonis in Australia. Leon plays Adonis. "It's English, You Know" is whistled through the streets of Melbourne. Leon and Cushman were failures in Australia until they became pirates.

—For the second week (Feb. 15) at the New Windsor Theatre, Young Mrs. Winthrop and A Russian Honeymoon will be presented by unemployed members of the Madison Square. Agnes Booth and Maude Harrison will appear in the casts.

—Manager S. P. Norman, of The Irish Visitors, reports business on the New Jersey and Pennsylvania circuits as far above his expectations, although the weather was wretched. The company is now playing the coal regions.

—Stetson was unsuccessful in preventing the Grau Opera company from producing The Mikado in Winnipeg; but Grau was compelled to leave behind him seven per cent. of the gross receipts as an earnest that he would appear to defend.

—James Owen O'Connor is in interior New York with a company under the management of F. D. Laurence. Mr. O'Connor presents a repertoire of standard tragedy. The company has been carefully selected, and the tour is meeting with success.

—The souvenir given away on Tuesday night at the Comedy Theatre, as commemorative of Kellar's 150th performance, consisted of an illustrated book bound in alligator leather. The book is explanatory of the most marvellous of Kellar's tricks.

—Jacques Kruger writes THE MIRROR from Las Vegas, N. M., that his business, though not great, is paying salaries and other expenses, and that he has much to be thankful for. The season under his present management closes about the middle of this month.

—Now that it is settled that The Little Tycoon will not follow Kellar at the Comedy Theatre, there is talk of bringing that opera to the Standard after the run of The Mikado and the engagement of Thatcher, Primrose and West's Minstrels at that house are over.

—H. E. Walton will play Myles-a-Coppelen in Boucicault's Colleen Bawn to Julia Lee Randolph's Elly O'Connor at the Third Avenue Theatre on March 8. Mr. Walton has made a specialty of the part, and been highly praised in England, Australia and America.

—The Fifth Avenue Mikado company will return to the Fifth Avenue Theatre on March 1, which date marks its 500th consecutive performance. If Sir Arthur Sullivan has returned to America he will probably make the event still more conspicuous by leading the orchestra.

—M. J. Gallagher, one of the best in the creation of eccentric Irish character in modern comedy, is at liberty through the break-up of the Her Atoneement company. In this play and in the Rag Baby skit he created the Irish policeman, inventing a good deal of comic business.

—C. C. Maubury, Owen Westford and E. B. Ludlow will start on the road about August 25 with their new military satire, Soldiers in Petticoats. The company will be equipped with two prima donnas, three soubrettes and five comedians. E. B. Ludlow will be the manager.

—So much work has fallen to the lot of Rudolph Aronson in getting ready for the production of The Gypsy Baron, the stage being in use night and day, including Sunday, that he has concluded to postpone the Sunday evening popular concerts until after the first presentation of Strauss' opera.

—A great many companies are jumping into New England, leaving the South and West to their fate, under the belief that the land of the rising sun will bring shakels galore. The first to reach this land of promise may realize their hopes; but those who later come to harvest may simply remain to garner.

—J. Duke Murray has arrived in town in advance of Milton Nobles. The company, after a long tour, as far northwest as Puget Sound, will rest until Feb. 22, when it reopens at the People's Theatre. The date of Feb. 8 at the New Temple Theatre, Philadelphia, has been changed to May 3.

—Rehearsals of Harrigan's new play are going on almost daily at the new Park Theatre, although the piece has not yet been named. Besides those given to the principals, almost every part in the play is a character sketch, and will show in a strong light the extraordinary capabilities of the company in a work of this kind. The airs that Braham has composed for it are said to be more than usually tuneful.

—Helene Cooper, prima donna, calls attention to a paragraph in a recent MIRROR giving credit where it was not due. Miss Cooper was engaged as prima donna of Mahn's Arch Street Opera company, Philadelphia, and appeared there on a Monday evening as Yum-Yum. Overcome with a cold, she was succeeded on the two following evenings by Teulula Evans, the Pitt Sing. A letter from Miss Evans' husband led THE MIRROR to suppose that its Philadelphia correspondent had inadvertently erred; but that gentleman, seeing the paragraph in THE MIRROR, wrote a letter to say that Miss Cooper was the Yum-Yum on Monday night and Miss Evans her substitute for a few performances. Philadelphia critics were charmed with Miss Cooper's conception and singing of the role.

—A series of Wednesday matinees will be given at the Madison Square Theatre, which such plays as Engaged and Broken Heart will be given.

—The attachment scare struck George B. Knight in Newark last Saturday. A demand called at the box-office of the Grand Opera House for \$35, which was promptly paid. Then another arrived with a claim of \$200, and still another with a little bill of \$100. The scenery was attached, but the cash couldn't be found. After a sharp contest, the officers of the law were ousted by the doorkeepers, and the Knights held the fort.

—J. P. Sullivan, the star of the Ivy Leaf company, is rapidly coming to the front as an Irish comedian of the romantic school. This is his first starring tour, and he has already become a favorite, especially among that class of Irish theatre-goers who do not care to see their countrymen buffooned. His performance of Murty Kerrigan, in The Ivy Leaf, wins audiences completely, and the press never varies from according him praise.

—J. M. Glover, the young English stage manager, who came to this country to put on Jack-in-the-Box, has had two offers to remain—one, to mount Puffin, from Alfred Thompson and Edward Solomon, and the other from Frank L. Gardner and Carrie Swain. Despite these inducements, however, he left for England on the Atlantic, on Tuesday, in order to produce Jack-in-the-Box at Carl Rosa's Theatre, Liverpool, on Feb. 15.

—Helen Dauvray has declined an offer from Hays and Kendal to sell the rights for England to One of Our Girls. It is thought that the two act scenes for the new comedy which Brown Howard is writing for the Lyceum Theatre will create genuine amusement, and least in the matter of expense—for they will involve the outlay of considerable money. It is thought that the total amount will reach fully \$50,000.

—Frederic Conner and John Gourlay, of Harrison and Gourlay, are reported to have come to blows in Chicago the other day. The passage-at arms grew out of a remark made by Mr. Gourlay to the effect that American hotels and actors were "no good." Mr. Conner did not believe in "either the Irish or good hotels of the statement, and accordingly endeavored to impress his opinions on the subject on his English antagonist with his fist. The result is believed to have been a draw.

—Lisette Le Baron, a clever and pretty young artist, will make her first appearance in the part of Juliana Blagoe in The Wages of Sin, at the Grand Opera House, at last Saturday afternoon's matinee. Emma Clenden, who is at present playing the character, retires shortly for the purpose of studying under Max Maretzek for the operatic part. She will essay the leading part in Soldiers in Petticoats, a new musical comedy, which is to be taken on the road about August 1.

—Dennis Thompson will share Julian Whitcomb in the Spring. On April 1, at the Boston Theatre, he will produce a comedy, entitled The Housemaid. He will remain there two weeks, and then come to Brooklyn, going there next week, ending his season some time in June. While in Brooklyn, he will play a number of photographic views of his home in the city. These will be used in designing the scenery for The Housemaid.

—The following people have been engaged to appear in A Barber's Shave, a musical farce in three acts, adapted by W. H. Miller and Richard Golden from D'Amico's The Venus: Richard Golden, William H. Miller, William West, Frank E. Deane, J. Kelly, Ed. Priole, Edna Courtney, Daisy Kean, Lisette Elian, Mollie Maguire and Agnes Keston, a recent English importation. The opening date is Montreal, Feb. 15. Charles Mayville is the manager. A trick on the first act, designed by Neils Waldron, will be carried along.

—Miss Caroline Zeiss has just returned from Toronto, where she made a deep impression at the Monday evening concert. The Toronto Mail writes that "Miss Caroline Zeiss must be credited with winning a greater success." In the scene from La Traviata she showed marked dramatic power, and gave the whole in a thoroughly artistic manner. She has a powerful contralto voice of excellent quality and of surprising flexibility. She received enthusiastic applause after her singing of Sullivan's "Lost Chord" and the Brindisi from Lucia di Lammermoor.

—Madame Modjeska, who is to be managed next season by Frederick Stinson, has already purchased, to produce on her tour, two new plays, both as yet unnamed. One of these is by Louis Brereton, and is a romantic emotional play, the scene laid in France, and giving abundant opportunity for grand scenic effect. The action of the piece takes place during the rule of the Directory, and deals with the war between the Republicans and Royalists, the love episode being a Royalist chief's affection for a woman whose tendencies are strongly with the Republic. The other play is an emotional drama by Herr J. Philipp, the scenes of which are laid in England.

—Although it may be considered slightly early, Tony Pastor has already almost organized his company for the road. It begins its season at his theatre on April 12. He has engaged the Timotes, the Electric Three (Callan, Haley and Callan), St. Felix Sisters, who appear in their new Mikado act; Murphy and Mack, and Harry Morris. Besides, he is negotiating with a Mr. Parravicini for the services of the Sisters Lovell, two beautiful young ladies, who appear in sketches and shipping-ropes dances; Steb and Treb, two very funny German comic acrobats, who are great successes in London, and Leon Clark and wife, with their troupe of trained sea-gulls, geese, sheep and birds.

—"Although I shall play a preliminary season, most probably in New York, some time this Spring," said Joseph Haworth to a reporter of this paper the other day, "the only thing I can tell you as certain about my regular season is that it will open the last week in September in Boston. I have already engaged my two leading ladies—Fanny Gillette, who was formerly with John McCallough, and Helen Lee. Besides, I have secured Mrs. Foster and Arthur Elliott, and shall probably engage John A. Lane. Altogether I think I shall have the strongest company on the road. In addition to these I should mention Sam Sothorn, a younger brother of Ed. Sothorn, who is decidedly clever for a beginner. I will have in my repertoire a play called Rudolph, formerly played by E. A. Sothorn, and William Booth, but not under that name. It is being fixed up by Ed. Sothorn. The other plays in my repertoire will be Richard III., Hamlet and The Marble Heart."

THE NEW YORK MIRROR.

BOOTHMAN: City, 1, four weeks; Philadelphia; March, 1, two weeks.
 EDWIN STUART: Co. Des Moines, 1, two weeks.
 EDWIN ARDEN: Co. Columbus, O., 1, week; Cincinnati, 8, week; Indianapolis, Ind., 15, week; Louisville, 29, week; New York, 1, week.
 EVANS AND HOWE: Des Moines, Ia., 6; Council Bluffs, 10; Omaha, 12, 10; Colorado Springs, Col., 15; Pueblo, 16; Leadville, 17, 10; Denver, 22, week.
 EDITH HARRIS: Concord, N. H., 1, week; New York, 1, week; Cincinnati, 8, 10; Ft. Plain, 11, 12; Cuba, N. Y., 1, week; New York, 1, week.
 ETHEL TUCKER: Norfolk, Va., 1, week; Petersburg, 1; Richmond, 9, 13; Baltimore, 15, week.
 EDWIN BROWNE: Jackson, Miss., 1, week.
 EZRA WILSON: New York, 1, week; Lebanon, 5.
 KEMERALDA CO.: Toledo, O., 15, week; Cleveland 20, week; Cincinnati, March, 1, week; Indianapolis 8, week; Indianapolis 15, week.
 FANNY: New York, 1, week; Atlanta, Ga., 1; Montgomery, 5; New Orleans, 8, week; Mobile, Ala., 15; Birmingham, 16; Columbia, Tenn., 17; Nashville, 18, 19, 20; Cincinnati, 26, week.
 FANTASMA CO.: Chicago, 1, two weeks; San Francisco, 22, week.
 FRED. BAYTON: Ann Arbor, March, 4; Dayton, O., 5; 6; Indianapolis, 8, 9, 10; Terre Haute, Ind., 11; Danville, Ill., 11; Logansport, Ind., 11; Lima, O., 15; Kenton, 16; Zanesville, 17; McKeesport 18; Unionport, 18; Logansport, 20; Akron, 21; Meadville, Pa., 23; Oil City, 24; Warren, 25; Bradford, 26; Hornellsville, 27.
 FLORENCE (Mr. and Mrs.): Lawrence, Mass., 4; Sedalia, Mo., 4; Hartford, 8; Burlington, 12, 9; Dayton, 10; Des Moines, 11; Marshalltown, 12; Cedar Rapids, 13; St. Paul, Minn., 15, 16, 17; Minneapolis, 18, 19, 20; Stillwater, 21; La Crosse, Wis., 23; Oshkosh, 24; Milwaukee, 25, 26, 27.
 FRANK MANN: Elkhart, Mo., 4; Fitchburg, 5; Chelsea, 6; Lowell, 8, 9; Haverhill, 12, 13; Portland, Me., 15, 16, 17; Lewiston, 18; Bangor, 19, 20.
 FRED. WARD: Syracuse, 4 to 6; Brooklyn, 8, week; N. Y. City, 15, week.
 FRED. ROCK'S CO.: Erie, Pa., 1 to 4; Sandusky, 5; 6; Indianapolis, 8, week.
 FRED. SOLOMON'S CO.: Chicago, 1, week.
 FORESTERS: Cambridge, 8, week; Lyons, 15, week.
 FORT OF THE BRISTOL: Chicago, 1, week.
 FRANK FRATKE: Cleveland, O., 1, week.
 FELIX VINCENT'S CO.: Omaha, 1, two weeks.
 FRANK JONES: Detroit, 4, 5, 6.
 FRANK HARRIS: Detroit, 8, week.
 GALLEY SLAVE CO.: Hazelton, Pa., 4; Carbondale, 5, 6; Brooklyn, 8, week.
 GEORGE C. MILN: Kingston, Ont., 4, 5; Brockville, 6; Quebec, 8, 10; Montreal, N. B., 11; Newcastle, 12; Port Hope, 13; Halifax, 15, 16, 17; New Brunswick, 18, 19, 20; St. John, 20, 26; Hamilton, 27; Fredericton, March, 1; Bangor, Me., 2, 3; Augusta, 4; Portland, 5.
 GRACE HAWTHORNE: Salina, Cal., 28; San Jose, 29, 30; Modesto, Feb. 17; Merced, 3; Fresno, 3; 4; Tulare, 5; Bakersfield, 6; Los Angeles, 8, week; San Diego, 15, 16, 17; Riverside, 18; San Bernardino, 19, 20.
 GRATH'S ELOPED WITH A CIRCUS CO.: Baltimore, 15, week.
 GUS WILLIAMS: Oil City, Pa., 4; Meadville, 5; Olean, 6; New York 8, week; Jersey City, 15, 16, 17; Easton, Pa., 18; New Brunswick, N. J., 19; Paterson, 20; Williamsburg, 21; Hartford, 8, week.
 GOLD KING CO.: Buffalo, 8, week; New Haven, 15, week; Harlem, 22, week; Williamsburg, March, 1, week; Albany, 8, week.
 HENRY CHAFFIN: Richmond, Va., 1, week; Washington, 1, week; Hartford, 8, week.
 HOOP OF GOLD CO.: Brooklyn, 1, 2, 1, week.
 HAZEL KIRKE: Toledo, 1, week.
 IN THE RANKS CO.: Brooklyn, 1, two weeks.
 IVY LEAF: Brooklyn, N. Y., 1, week; Trenton, N. J., 1, week; Philadelphia, 1, week.
 JAMES O'NEILL'S MONTH CRISTO CO.: Wilmington, Del., 4; Worcester, Mass., 5; Boston, 8, two weeks; Providence, 22, 23, 24.
 JEFFREYS LEWIS CO.: Eau Claire, Wis., 4; La Crosse, 5; Madison, 6; Chicago, 8, week.
 JAMESCHKE: Pittsburg, 1, week; Youngstown, O., 8; Akron, 9; Canton, 10; Richmond, Ind., 11; Terre Haute, 12; Evansville, 13; Columbia, Tenn., 26.
 JOSEPH MURPHY: Sandusky, O., 4; Mansfield, 5; Jackson, 6; Toledo, 7; Leavenworth, 8; St. Joe, Mo., 10; Wilkesbarre, 10; Pittston, 11; Scranton, 12, 13; Brooklyn, 15, week.
 JOHN T. RAYMOND: Goldsboro, N. C., 4; Wilmington, 5; Raleigh, 6; Charleston, S. C., 8; Augusta, Ga., 9; Savannah, 11; Macon, 12; Atlanta, 13; Birmingham, Ala., 14; Selma, 15.
 JOHN DILLON: Galesburg, Ill., 10, 11.
 J. K. EMMET: Elgin, Ill., 4; Rockford, 5; Aurora, 6; Chicago, 7; Chicago, 8; St. Louis, 12; St. Paul, 18, 19, 20.
 JOHN A. STEVENS: N. Y. City, 1, week.
 J. K. EMMET: Elgin, Ill., 4; Rockford, 5; Aurora, 6; Chicago, 7; Chicago, 8; St. Louis, 12; St. Paul, 18, 19, 20.
 JOHN W. RAMSON: Indianapolis, 1, week.
 JACQUES KRUGER: Wichita, Kas., 4; Ottawa, 5; Emporia, 6; Topeka, 7; Leavenworth, 8; St. Joe, Mo., 10; Kansas City, 11, 12, 13.
 JOSEPH PROCTOR: Cleveland, 8, week; Chicago, 15, week.
 J. H. KASER: Louisville, 1, week.
 JAMES MONTGOMERY: Mobile, 5, 6; New Orleans, 8, two weeks; Chicago, 22, two weeks; Louisville, March, 8, week; Cincinnati, 15, week; Buffalo, 22, 23, 24.
 JEMIE HOLMAN: Bismarck, Tex., 1, week; Quincy, Ill., 5, 6.
 JAMES OWEN O'CONNOR: Clyde, N. Y., Feb. 1, week; Shamokin, Pa., 9; Sunbury, 10; Columbia, 11, 12; Hanover, 13.
 JENNIE: New Orleans, 1, week.
 KATHERINE ROGERS: Easton, Pa., 4, 5, 6.
 KATE CASTLETON: Philadelphia, 1, week; Jersey City, 11, 12, 13.
 KITTY KNOADES: Alexandria, Va., 4, 5, 6; Culpeper, 8, 9.
 KENDALL DRAMATIC CO.: Brunswick, Ga., 4.
 KATIE PUTNAM: Americus, Ga., 5, 6; Columbia, S. C., 8; Charleston, 10, 11; Augusta, Ga., 12; Macon, 13; Jacksonville, Fla., 14; Columbia, S. C., 15.
 KINDERGARTEN CO.: Chicago, 8, week; Ansonia, Ct., 15; Waterbury, 16.
 KATE CLAKTON: Boston, 1, week; Jersey City, 8, 9, 10; Newark, 11, 12, 13; Harlem, N. Y., 15.
 KIRALPH'S SPECTACULAR CO.: San Francisco, 1, four weeks; Chicago, March, 15, six weeks.
 KIRALPH'S RATCHATCHER CO.: Boston, 25, three weeks; Providence, Feb. 8, week; Philadelphia, 15, two weeks.
 LAWRENCE BARRETT: N. Y. City, 1, four weeks; Baltimore, March 1, week; Washington, 8, two weeks.
 LEVIE EVANS: Norwalk, Ct., 4; Waterbury, 5; Hartford, 6; Torrington, 7; New Britain, 8; Fall River, 10; North Attleboro, 11; Worcester, 12, 13; Waltham, 15; New Bedford, 16; Woonsocket, R. I., 17; Brockton, Mass., 18; Plymouth, 19; Salem, 22.
 LILLIE LEWIS: Ithaca, N. Y., 4; Penn Yan, 5; Syracuse, 6; Cortland, 7; Colusa, 11; St. Albans, Vt., 16; Malone, N. Y., 17; Ogdensburg, 18.
 LILLIE HINTON: Butler, Pa., 1, week.
 LOTTIE: Kansas City, 1, week; St. Louis, 8, week; Mobile, Ala., March, 8; Montgomery, 9; Selma, 10; Birmingham, 11.
 LESTER-WILLIAMS-YEAMANS CO.: Marion, O., 4; Xenia, 5; Chillicothe, 6; Lancaster, 8; New City, 9; Mansfield, 10; Franklin, Pa., 11; Erie, 12; Oil City, 13.
 LOUIS ALDRICH (My Partner): Pittsburg, Pa., 4; Scranton, 5; Paterson, N. J., 6; Harlem, 8, week; Philadelphia, 15, week; N. Y. City, 22, week.
 LOUIS SYLVESTER: Cincinnati, 31, week.
 LITTLE'S WORLD CO.: New Haven, Ct., 4, 5, 6; Albany, 8, week.
 LOUISE ARNOT CO.: Pottsville, Pa., 1, week; Milton, 8, 9; Williamsport, 11, 12, 13.
 LILLIAN SCOTT: Colorado Springs, Col., 4.
 LYDIA THOMPSON: Boston, 22, week.
 LOTTIE CHURCH: New Haven, 1, week.
 LOUIS POMEROY: Philadelphia, 8, week; Washington, 15, week; Richmond, Va., 22, week.
 LILLIE: New York, 1, week; Little Rock, 10, 20; Springfield, 20, week.
 MARGARET MATHER: N. Y. City, 25, two weeks; Brooklyn, 8, week; Brooklyn, E. D., 15, week; Providence, 22, week.
 MARY ANDERSON: Cincinnati, 1, week; Cleveland, 8, week; Detroit, 11, 12, 13; Louisville, 18, 19, 20; Pittsburg, 21, week.
 MR. AND MRS. GEORGE S. KNIGHT: Williamsburg, 1, week; Scranton, Pa., 8; Binghamton, N. Y., 9; Auburn, 10; Syracuse, 11, 12, 13.
 MILDRED: Philadelphia, 1, two weeks.
 MILTON NOBLE: Philadelphia, 8, week.
 MINNIE MADDEN: Terre Haute, Ind., 4; Evansville, 5, 6; Chicago, 8, week; Flint, Mich., 18.
 MONTAGUE-VAUGHN WA. US & CO.: St. Louis, 1, week; Detroit, 9, 10, 11; Chicago, 12, 13; Toledo, Mich., 12; Kalamazoo, 13; Chicago, 15, week; Logansport, Ind., 22; Sandusky, 24; Lima, O., 25; Akron, 26; Youngstown, 27; New York, March, 1, three weeks; Washington, 22, week; Philadelphia, 29, week.
 MAUD: New York, 1, week.
 M. B. CURTIS: Austin, Tex., 4, 5; Houston, 6; Galveston, 8, 9; Waco, 10; Fort Worth, 11; Dallas, 12, 13; Sherman, 15, Paris, 16; Texarkana, 17; Fort Worth, 18, 19; Little Rock, 20; Springfield, 21; Fort Scott, 22; Sedalia, Mo., 24; Atchison, 25; Kansas City, 26.
 MICHAEL STROGOFF CO.: Chicago, 1, week; Rockford, 1, week; Evansville, 11, 12.
 MYRTLE GOODWIN: New York, 1, week; Lawrence, Mass., 10; New Bloomer Co. New Orleans, 1,

CHICAGO, 8; Minneapolis, 15 to 27; St. Paul, March 7, week; Chicago, 8, week.
 MILES VICKERS, Bethlehem, Pa., 8.
 MILTON ARON'S TOURISTS, Cincinnati, 1, week; Knoxville, Tenn., 8.
 MURRAY AND MURPHY, Uniontown, Pa., 4; Connersville, 15; McKeesport, 6; Pittsburgh, 8, week; Cleveland, 15, week.
 MILES'S SILVER KING CO. (Mack and Bangs) Selma, Ala., 3; Meridian, Miss., 5; Jackson, 6; Vicksburg, 8, 9; Helena, Ark., 10; Pine Bluff, 11; Little Rock, 12, 13; Memphis, 14, 15, 16; St. Joe, Mo., 15, 26.
 MONTEZUMA CO. CHINA, 1, week.
 MAUDE ATKINSON, Keokuk, 1, week.
 MCCORD DRAMATIC CO. Rome, Ga., 1, week.
 MCGEE, LAMAR, Baldwinville, N. Y., 1; Fulton, 2; Oswego, 3; Cortland, 4; North, 5; Watertown, 6; Gloversville, 11; Utica, 12, 13; Philadelphia, 15, week.
 MORTIMER-WEAVER CO., Buffalo, 1, week.
 MCGEE COMEDY CO. Rome, Ga., 1, week.
 M. N. WOOD, Chicago, 1, week.
 NEIL BURGESS, Lowell, Mass., 4, 5; Haverhill, 6; Brockton, 8; New Bedford, 9, 10; Fall River, 11; Newport, R. I., 12; Westerly, 13; New London, Ct., 14; Hartford, 15; North, 16; Torrington, 17; Greenfield, 19; Brattleboro, 17; Holyoke, Mass., 18; New Britain, 19; Danbury, 20; Bellows Falls, 21; Rutland, 23; Montpelier, 24; St. Albans, 25; Burlington, 26; Saratoga, N. Y., 27.
 NORTON, S. J., Chicago, 1, week.
 6; Decatur, 8; Jacksonville, 9; Quincy, 13; Springfield, 16.
 NEWELL-FIELDING CO. Indianapolis, 1, week; Englewood, Ill., 8, week.
 NORMAN, J. C., Rochester, 1, week; Troy, 1, week; Montreal, 15, week; Erie, 22, week.
 ONLY A FARMER'S DAUGHTER CO. (Blanche Curtis Thibodeau, Tex., 4; Donaldsonville, 5; Baton Rouge, 6; New Orleans, 8, week; Greenville, Ala., 15; Columbus, Ga., 16; Macon, 17; Americus, 18; Albany, 19; Thomasville, 20; Tallahassee, Fla., 21; Monticello, 24; Lake City, 25; Jacksonville, Fla., 26; St. Augustine, March 3, 5; Palatka, 3; Sanford, 4; Enterprise, 5.
 OLIVER, H. H., Huston, Tex., 4, 5, 6; New Orleans, 8, 9, 10; Natchez, Miss., 15, 16; Vicksburg, 17, 18; Jackson, 19; Meridian, 20; Pensacola, Fla., 22; Mobile, Ala., 23, 24; Columbus, Ga., 25; Macon, 26, 27.
 ONLY A WOMAN'S HEART CO. San Antonio, Tex., 2, week; Meriden, 16; Hartford, 20; Tallahassee, Fla., 23, week; Little Rock, Ark., 24, week.
 PRIVATE SECRETARY AND PROFESSOR CO. (W. H. Gillette) N. Y. City, 25, two weeks; Philadelphia, Feb. 8, week; New York, 15, week; Washington, 20, week; Boston, March 1, two weeks.
 PRIVATE SECRETARY (Grover's) Middletown, Ct., 5; PAYMENTS OF FARE CO. Louisville, 1, week; Syracuse, N. Y., 8, week.
 PETERSON, N. Y. City, 1, week; Baltimore, 1, week; Washington, 2, week; Newark, N. J., 1, week; Philadelphia, 22, week; Paterson, N. J., March 1, week; Jersey City, 8, week; New York, 13, week.
 PECK'S BAD BOY CO. No. 1, Albany, 8, week.
 PECK'S BAD BOY CO. Nazavoto, Tex., 5; Galveston, Ill., 16.
 PEARL MAREHAM, Syracuse, 15, week.
 ROSINA VOKES, Buffalo, 15, week.
 ROSA REED, Memphis, 4, 5, 6; Evansville, Ind., 9; ROSE LEVINE, Harlem, 1, week.
 ROSSON AND CRANE, Chicago, 25, three weeks; St. Louis, Mo., 1, week.
 ROSE COUGHLAN, Milwaukee, 3, 4; Baltimore, 8, week.
 RYLEY'S DRAMATIC CO. Nashville, Ind., 1, week.
 RENTFROW'S PATHFINDER, Eureka, Kas., 4; Emporia, 15, week.
 RHIAI, Richmond, 4 to 7; Baltimore, 8, week; Charleston, S. C., 15, 16; Savannah, 17, 18; Jacksonville, Fla., 20, 21.
 RAJAH, New York, 1, week; Providence, 22, 23, 24, 25, 26; St. Louis, 2, week; Detroit, 8, week; Toronto, 15, week; New York, 22, week.
 REDMUND-BARRY CO., Milwaukee, 4 to 7; Chicago, 8, week; Cincinnati, 22, week.
 RAG BASTY CO. (Western) Detroit, 4 to 6; Cleveland, 7, 8; Pittsburgh, 9, week; Philadelphia, 22, week; New York, March 1, week.
 RAG BASTY CO. (Eastern-Southern) Knoxville, Tenn., 3, 4; Frankfort, Ky., 5, 6; St. Louis, 8, week.
 ROY, J. W., Philadelphia, 1, week; Worcester, Mass., 1, week.
 SHADOWS OF A GREAT CITY, Louisville, 1, week; Dayton, O., 8, 9; Chicago, 15, two weeks.
 SALT AND PEPPER, Baltimore, 1, week; Boston, 2, week.
 SALVINI, San Francisco, 1, two weeks.
 SKATING RINK CO. (Nat Goodwin) Baltimore, 1, week; New York, 1, week.
 SKIPPED BY THE LIGHT OF THE MOON, Cincinnati, 1, week.
 SKIPPED BY THE LIGHT OF THE MOON (Fowler and Warrington's) Co. Elkhart, Ind., 4; Ft. Porte, 6; Louisville, 8; Peru, 9; Danville, Ill., 10; Decatur, 11; Springfield, 12.
 STORM-BEATEN CO. St. Louis, 1, week; Louisville, 1, week.
 STORM-DRAMATIC CO. Elmira, N. Y., 1, week.
 STREETS OF NEW YORK CO. Philadelphia, 1, week; Brooklyn, 8, week; Albany, 22, week; Rochester, N. Y., March 1, week.
 SILVER SPUR CO. St. Louis, 1, week; St. Louis, 1, week; Philadelphia, 1, week; Chicago, 22, week.
 SWITZER'S COMEDY CO. Mt. Pleasant, 1, week; Sullivan, 8, week; Mattoon, 15, week.
 TIN SOLDIER CO. St. Louis, 1, week; Chicago, 8, week.
 TWO JOHNS CO. Kokomo, Ind., 4; Lafayette, 5; Frankfort, 6; South Bend, 8; Elkhart, 9; Goshen, 10; Huntington, 11; Mechanicsburg, 12; Middletown, O., 13; Cincinnati, 15, week.
 TAYLOR, J. W., Detroit, Mich., 25, two weeks; Battle Creek, 8, week; Fort Huron, 15, two weeks.
 ULLIE AKERSTROM, Holyoke, 1, week; Norwich, Ct., 8, week.
 W. J. SCARLAN, Chattanooga, Tenn., 4; Atlanta, 5; Birmingham, Ala., 8; Selma, 9; Montgomery, 10; Panama, Fla., 11; Mobile, Ala., 12, 13; New Orleans, 15, week.
 WALLICK'S BANDIT KING, Chicago, Mich., 4, 5, 6; N. Y. City 8, week; Brooklyn, 15, week.
 WAGES OF SIN CO. N. Y. City, 1, week; Philadelphia, 8, week; Williamsport, 8, week.
 WAITE COMEDY CO. Hagerstown, Md., 3 to 6.
 WATSON, D. W., St. Louis, 1, week; Carlisle, Pa., 10; Chambersburg, 11, 12, 13; York, 15, week.
 WIFE'S HONOR CO. Baltimore, 1, week; Pittsburgh, 8, week; Cincinnati, 25 to 27; Louisville, March 1, week.
 WILBUR COMEDY CO. Kansas City, 1, week.
 W. H. LYVELL'S CO. Winnipeg, Dec. 21, six weeks.
 YOUNG MRS. WINTHROP, Co. Bradford, Pa., 4; Rochester, 4, 6; Syracuse, 8, 9, 10; Oswego, 11; Hamilton, 12; Binghamton, 13; Troy, 15, week; Montreal, 22, week.
 ZOZO CO. Burlington, Ia., 4, 5, 6; Des Moines, 8, 9; Cedar Rapids, 10, 11; Dubuque, 12, 13; Chicago, 15, week; Milwaukee 22, week; Chicago, March 1, week.

OPERA AND CONCERT COMPANIES.
 ACADEMY OPERA CO. Paducah, Ky., 4; Henderson, 6; Memphis, Tenn., 8, week.
 ARIONS, Belle Plaine, Ia., 4, 5, 6; Vinton 8, 9, 10; Waverly, 11; Des Moines, 12, 13; Charles City 18, 19; Decorah 23, 24; McGregor, 25, 26, 27.
 AMERICAN OPERA CO. Augusta, Ga., 5; Aiken, 8; Milledgeville, 9; Macon, 10; Columbus, 11; Montgomery, 13; Selma, Ala., 13.
 BENNETT AND MOULTON'S CO. At Springfield, O., 10 to 10; Dayton, 10 to 20.
 BENNETT AND MOULTON'S CO. Bt. Springfield, O., 10, week; New Haven, 8, week.
 BOSTON ORALS, New Haven, Ct., 4, 5, 6; Boston 10, week.
 BIJOU OPERA CO. Madison, Ga., 4; Athens, 5, 6.
 CORRELL OPERA CO. Schenectady, N. Y., 1, week.
 CLARA LOUISE KELLY, St. Louis, 1, week.
 CLARA LOUISE KELLY, Fla., 6; Savannah, Ga., 7; Macon, 9; Americus, 10; Augusta, 11; Atlanta, 12.
 CARLETON OPERA CO. St. Louis, 1, week; Cincinnati 8, week.
 CORINNE MARRIEMAKERS, Lockport, N. Y., 1, week; Syracuse, 8, week.
 DUFF'S MIKADO CO. Washington, 1, week; Pittsburgh, 8, week; Buffalo, 13, week; Louisville, 22, week; Chicago, March 2, week.
 EMMA ENGLAND CONCERTS, Co. Jacksonville, Fla., 7 to 10; Charleston, 13, to 18; Allentown, Pa., 22, 23, 24.
 EMMA ENGLAND CONCERTS, Amsterdam, N. Y., 6.
 GRAU ENGLAND COMIC OPERA CO. Duluth, Minn., 4, 5, 6.
 HARRIS OPERA CO. Detroit, 8, week.
 HARRIS OPERA CO. Kalamazoo, Mich., 1, week; Flint, 8, week.
 JUDIC, HARRIS, 2, two weeks; New Orleans, 1, week; St. Louis, March 1, week; Baltimore, 8, 10; Washington, 11 to 13.
 KYLIE OPERA CO. Somerset, Pa., 4, 5, 6.
 LITTLE TYTICONS, Philadelphia, 1, week; New York, 8, 9; Hartford, 9, 10; N. H., 5, 6; Keosauqua, 10; Watervly, 14; La Rue, 10; Creative, 11; Vernon, 12; Mt. Glead, 13.
 MCGIBNEY FAMILY, Higginsville, Mo., 4; Brownsville, 5; Lexington, 6.
 MODERATE, J. J., LITTLE MIKADO CO. Dubuque, Ia., 1, week; Cross, Wis., 2; Red Wing, Minn., 6; St. Paul, 8, 9, 10; Minneapolis, 11, 12, 13.
 MILAN OPERA CO. San Francisco, 23, three weeks.
 MCCALL'S OPERA CO. Philadelphia, Jan. 11, to 15.
 MCCALL'S MIKADO CO. Brooklyn, 1, two weeks.
 MAPLESON OPERA CO. Pittsburgh, 4, 5, 6; Chicago, 2, two weeks.
 NATIONAL IDEAL OPERA CO. Annapolis, Md., 4, 5; Norfolk, Va., 7, 8; Brooklyn, E. D., 15, week; Paterson, N. J., 22.
 PYSKE'S MIKADO CO. Rockford, Ill., 11, 12, 13.
 REINHARDT, J. J., Buffalo, 1, week; Cotty, Pa., 1, week; Waverly, 15, week.

STETSON'S MIKADO CO. Toronto, 1, week; Hamilton, Ont., 8; St. Catharines, 9; Brampton, 10; St. Thomas, 11; Chatham, 12; Lindsay, 13; Ottawa, 28, 29, 30.

SMITH'S BELL-RINGERS: Parsons, Kan., 4 to 6; Independence, 8; Wellington, 10, 11; Winfield, 13; Arkansas City, 15; Wichita, 16, 18; Cherry Valley, 19, 20; Oswego, 21, 22; Columbus, 23, 24, 25; Galena, 11, 26, 27; Joplin, Mo., 1, 2, 3; Little Rock, 15, w.c.k.

STETSON'S MIKADO CO. No. 8: Providence, 1, week; Brockton, Mass., 11.

TEMPLETON'S MIKADO CO.: Brooklyn, 1, week.

WILBUR OPERA CO.: Akron, O.; Middletown, 6; Cincinnati, 8, week; Louisville, 15, week; Indianapolis, 25, week.

MINSTREL COMPANIES.

BARLOW-WILSON: Hartford, Ct., 3; Pittsfield, Mass., 6; Albany, 7.

BRACH AND BOWERS: Fergus Falls, 4; Wadena, 5; Brainerd, 6; St. Cloud, 8; Northwood, 10.

CHARLEY REED'S Santa Rosa, Cal.; Petaluma, 9; San Jose 10; Sacramento 11, 12, 13; Red Bluff, 15; Chico 16; Marysville, 17; Woodland 18; Stockton, 19; Oakland, 20.

Hi HENRY'S: Pittsfield, N. H., 4; Suncook, 5; Rochester, 6; Sanarapra, Me., 8; Richmond, 9; Waterbury, 10; Skowhegan, 11.

HAYVERLY'S: Montreal, 4, 5, 6.

HAYVERLY'S: Stevens Point, Wis., 4; Wausau, 5; Green Bay, 6; Oakshof, 8, 9; Ripon 10; Sheboygan 11; Fond du Lac 12; Jansenville, 13; Chicago, 15, week.

LESTER AND ALLEN'S: Norwich, Ct., 4; Willimantic, 5; Wester, Mass., 6; Milford, 8; Walham, 9; Newport, R. I., 10; Westerly 11; Providence, 12, week.

MCNISH, JOHNSON AND SLAVIN'S: Chicago, 1, week; Marshall, Wis., 8; Rock Island, 9; Oskaloosa, Ia., 10; Pequot, Ill., 11; Des Moines, 12; Omaha, Neb., 13; Davenport, 14, week; Salt Lake City, 25, week; San Francisco, 29, three weeks.

MCINTYRE AND HEATH'S: Louisville 5, 6; Columbia, Tenn., 11.

T. F. W. New York, 1, week; Providence, N. Y., 4, 5, 6.

WHITMORE AND CLARK'S: Allentown, N. Y., 4, 5, 6.

VARIETY COMPANIES.

ALICE OATES: St. Paul, Minn., 1, week.

ASTOR BROTHERS' CO.: Baltimore, 1, week; Columbia, 8; Lebanon, Pa., 9; Allentown, 10, 11; Easton, 12, 13.

AMERICAN NOVELTY CO.: Allentown, 1, week.

ADAMS AND HILL'S BURLESQUE CO.: N. Y. City, 1, week.

ALL-STAR SPECIALTY CO.: Chicago, 1, week.

CARTER'S CO.: Memphis, Tenn., 1, week.

DAYNE'S ATTRACTIONS: St. Louis, 1, week.

FOU KERALDIES: Jefferson, Mo., 7, 8; Logan, 5, 6; Sioux City, 11; Providence, 12, week.

FANNY HERZING: Brooklyn, 1, week; Harlem, 8, week; Newark, N. J., 15, week.

GRAY-STEPHENS CO.: Washington, 1, week; Wilmington, Del., 8, week; Newark, N. J., 15, week.

HOWARD ATTRACTION CO.: Boston, 1, two weeks.

HALLER AND HART'S CO.: Albany, 1, week.

IDA SIDDOUS BURLESQUE CO.: Minneapolis, 1, week; Milwaukee, 2, week; Pittsburgh, 25, week.

JOHN MONAGHAN CO.: Detroit, 3 to 6.

KERNELL'S CO.: Brooklyn, 1, week; New York, 8, week; Providence, 15, week; Philadelphia, 25, week.

LOUISE BUCKINGHAM: Troy, 1, week; Montreal, 8, week; Boston, 29, week.

LAMU'S COMIQUE CONQUE: Chicago, 1, week; Milwaukee, week.

LITTLE NUGETTS CO.: New Orleans, 15, two weeks.

LEONARD BROS.: Indianapolis, 1, week; Cincinnati, 8, week.

MOORE, VIVIAN CO.: Plattsburg, N. Y., 4; Rouse Point, 5; Crown Point, 6; Ft. Edwards, 8; Ballston Spa, 9; Saratoga, 10; Amsterdam, 11, 12, 13.

PER KOONBY: Chicago, 1, week; Salamanca, N. Y., 11, 12, 13.

RENTZ-SARTLEY CO.: Plattsburg, 1, week; Baltimore, 8, week.

REILLY AND WOOD'S CO.: Williamsburg, N. Y., 1, week; Newark, N. J., 15, week; New York City, 29, week.

SUDMAN'S CO.: East Liverpool, O., 5, 6; Bridgewater, Pa., 8; Brownsville, 10, 11; Unstons, 12, 13; Columbia, 15, week.

SILKON CO.: N. Y. City, Jan. 25, two weeks; Boston, 8, week.

MISCELLANEOUS.

BLIND TOM: Annapolis, Md., 1; Wilmington, Del., 12, 13.

BRISTOL'S EQUESTRIANISM: London, Ont., 2, week; Lockport, N. Y., 8, 9, 10; Auburn, 11, 12, 13; Oswego, 15, week.

Mrs. TOM THUMB: Thomaston, Ct., 4; Torrington, 5; Andover, 6; New Haven, 8, week.

PROFESSOR GEORGE BARTHOLOMEW'S EQUINE PARADE: Bloomington, Ill., 1, week; Peoria, 8, week; Rock Island, 15, week; Ottumwa, Ia., 25, week; Burlington, March 1, week.

PROF. REYNOLDS (Memories): Portsmouth, O., 1, week; Cleveland, 8, week; Peru, Ind., 15, week; Evansville, 20, week; Vincennes, 21, week; Belvedere, 18, 19, 20, week.

PROFESSOR CROCKER'S EQUESTRIANAL HILLADE: Mich., 1, week; Ypsilanti, 8, 9, 10; Ann Arbor, 11 to 15; Grand Rapids, 17, to 21; Kalamazoo, 22 to 27.

TOMMY DUMMER: Petersburg, Va., 4, 5.

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TELEGRAPHIC NEWS.

The Sunday Situation.
(SPECIAL TO THE MIRROR.)

CINCINNATI, Feb. 3.—Manager Fennessy reconsidered his intention to close Heuck's and the People's on Sunday, alleging breach of faith on the part of the Law and Order League. Consequently the trans-Rhenish houses were crowded at both matinee and evening performances.

The Grand, Havlin's and Harris' Museum remained closed. The Law and Order League had warrants issued and served on the performers at both the People's and Heuck's immediately at the close of the evening performance, but all were subsequently released on bonds furnished by Messrs. Fennessy and Heuck.

O. P. Sisson, one of the partners in The Little Nugget combination, has disposed of his interest to Mrs. S. E. Cawthorn, mother of the Cawthorn Brothers, but will retain his connection with the party as business manager until June 1.

W. M. Coyle has been appointed business manager of Harris' Museum to succeed J. H. Anderson, transferred to Washington.

A Substantial Benefit.

DETROIT, Feb. 3.—Fred. Bryton in *Forgiveness*, at the Detroit, was enthusiastically received by a very small audience. Outside attractions drew largely, particularly the benefit to Manager Charles O. White at Whitney's, which was crowded with the beneficiary's friends. A very good entertainment was given by local talent, including the Hon. James Dack, who posed in classical statuary as a *Sullivan*.

Boucault's Latest.

BOSTON, Feb. 3.—The *Jilt* was given last night at the Boston Museum, to a large and delighted audience. The piece made an undeniable hit. In response to a loud call, three times repeated, at the close of the third act, Dion Boucault made the following speech:

"We have been told many times of late years that a legitimate comedy like *London Assurance* would not be accepted by the public of the present day, and, furthermore, that, should such a one be written, no company could be found which could play it. I did not believe these assertions, and resolved to put them to the test. So I wrote the piece you have seen to-night, and determined to make the trial here, knowing a Boston audience to be always intelligent, fair-minded and unprejudiced. I gave it a short rehearsal in San Francisco, and brought it here, and I am more than satisfied with the result of the experiment. I am proud to have written, and to have secured your approval of, an English comedy, with a pure motive and without the slightest taint of immorality. There are certain subjects the introduction and treatment of which many dramatists deem indispensable for the success of a play. I don't think so. There are other writers who believe horse-play and coarse farce necessary to carry a piece. I don't think so. I am exceedingly grateful for your endorsement of the position I have taken and for your kind reception of my play, and trust that the report may go abroad, through the United States and England as well, to encourage dramatists more able than I with the assurance that the public can, and will, appreciate a higher and better style of work.

Clara Morris began a week's engagement at the Globe Theatre to a large house, giving Miss Milton, and had several calls before the curtain.

Kate Claxton and Charles Stephenson appeared to a good house in *Called Back* at the Park Theatre.

Myra Goodwin gave *Sis* at the Bijou to a house that was literally packed. The play seemed to please.

The *Rai-Catcher* began its second week at the Boston Theatre to a large house.

The Mikado began its thirteenth week at the Hollis Street Theatre, the audience being large and delighted. The house for Wednesday, the hundredth performance, was entirely sold early on Monday.

The Howard Athenaeum Star Specialty company began a week's return engagement at the home theatre last night to a large house.

Sid C. France at the Windsor. After next Sunday Walter Pelham will have the direction of the popular Sunday evening concerts at Music Hall.

Miscellaneous.

RICHMOND, Va., Feb. 3.—The Richmond Theatre was literally packed to see John T. Raymond in *The Magistrate*. Not only was every seat taken, and standing-room not to be found, but the boxes also were all filled. Mr. Powell is to be congratulated upon the success of recent attractions appearing at her house.

CLEVELAND, Feb. 3.—Bartley Campbell's *Clio* opened to a splendid house Monday night at the Euclid. Frank Frayne, at the People's, has standing-room only. Wellesley and Sterling, in *The Danites*, at the Cleveland, to large audiences. Academy closed.

ROCHESTER, Feb. 3.—At the Grand, Fred. Wende is doing finely and giving great satisfaction. He is one of the best tragedians we have seen in a long time. The Dowling and Hanson *Nobody's Claim* company opened at the Academy yesterday afternoon to a packed house. The week promises to be the banner one for the company. Scant prices of course, and the house is holding its own with Gilday and his troupe.

PROVIDENCE, Feb. 2.—The Providence Opera House was filled to overflowing last night to see Stetson's *Mikado*. The chorus is equal to the other companies, but the principals are a great disappointment, with the exception of Augusta Boche.

BUFFALO, Feb. 2.—Dominick Murray's opening at the Court Street Theatre Monday night packed the house from top to bottom. Escaped from Sing Sing, his old stand-by, was the bill. Amateurs occupied the Academy of Music. The Adelphi, with Fanny Forrester's Minstrels as the card, had all space occupied. The Rinehart Opera company in *Little Red-Riding Hood* amused a large audience at the Museum.

ALBANY, Feb. 2.—One of the most effective and best acted plays of the season, *Woman Against Woman*, by Effie Ellsler, at the Leland. It is a characteristic of Miss Ellsler's houses here, that the second night is about double the first, and the present instance proves the rule. Hallen and Hart at Museum are drawing large houses.

HOT SPRINGS, Ark., Feb. 1.—Roland Reed drew the best house of the season here to-night. Good companies do good business in the Southwest.

CHICAGO, Feb. 2.—Louise Sylvester and company opened at the Criterion Theatre last night to large business, and made a hit in the musical comedy, *A Hot Time*. The outlook indicates large audiences for rest of week.

RICHMOND, Va., Feb. 1.—House to-night packed; not even standing-room John T. Raymond in *The Magistrate*.

Mrs. W. T. POWELL.

WASHINGTON, Feb. 1.—Duff's *Mikado* company opened to a packed house at the National. Mapleson's company in *Fra Diavolo*, with Alma Fohstrom as Zerlina, drew a small house Monday night. Houses well sold for two following nights. Herzog's packed, as usual. Aphrodite Still in the Ring is the attraction for next week at Alhambra's.

CINCINNATI, Feb. 2.—Arthur Rehan's company in *A Night Off* appeared at my theatre last night to a crowded house. The play and company made an instantaneous hit.

JOHN HAVLIN.

SPRINGFIELD, O., Feb. 2.—Hoyt's *Rag Baby* made its first appearance in this city last night at the Grand. Standing-room only. Frank Daniels as Old Sport and Fannie Rice as Venus were well received. Bennett and Moulton's Opera company opened a week's engagement at Black's last night at cheap prices. Olivette to immense business. Pleased everybody.

Amateur Notes.

The Hawthorne is to give a performance at the Lexington Avenue Opera House on March 4.

The second performance this season of the *Garick* took place last Friday evening at the Lexington Avenue Opera House, and was attended by a large and fashionable audience, which applauded without stint the able efforts of the company. Two plays were given, the one-act comedietta, *Uncle's Will*, and the farcical comedy, in two acts, *Debt*. In the former, piece Will Hunt easily bore off the honors. As the bluff Lieutenant he was entertaining and laughable, while his efforts to amuse were ably seconded by Harry A. Robby as Mr. Barker and Kitty Borst as Florence Marigold. Mr. Robby would do well, however, to cultivate a louder tone of voice on the stage. Miss Borst was the recipient of many floral pieces. In *Debt* the honors were equally divided between Irving Humphries, W. White, J. W. Hotaling, May Sherwood and Lella Tilton. As Miss Loveless the latter was as vivacious and sparkling as many more pretentious sopranos. Miss Sherwood looked pretty in a becoming costume of black, and fully met all the requirements of her part. S. J. Guthrie as Spavin was very humorous, while much credit is due to Messrs. J. L. Peters, Louis A. Hallen and Frank Dwyer for their cleverness in small parts. The scenery and costumes were all that could be desired.

On Saturday evening next the Amateur Comedy Club will present *A Misunderstanding* and *Peacock's Holiday* at the University Club Theatre for the benefit of the House of the Holy Comforter. The cast of the first-named play, which is a comedietta in one act from the Hungarian, by Mrs. Walter S. Andrews, will comprise Fred. Delano Weekes, Evert J. Wendell, Alexander T. Mason, Samuel Parsons, Mrs. W. S. Andrews and Cornelia Van Auker. The second play is a farcical comedy in two acts, adapted from *Le Voyage de M. Perrichon*, and in its rendition will be seen Robert Sturgis, Elsie Dyer, T. N. Smith, Alexander T. Mason, Edward Sperry, H. Chauncey, Jr., Kitty Brady and Cornelia Van Auker.

A charming performance of W. S. Gilbert's *Wedding March* was given before a well-filled auditorium by the Dramatic Social Circle at the University Club Theatre on Tuesday evening.

The performance of *The Mikado* was repeated by the Greenwich Amateur Opera company at the Lexington Avenue Opera House on Tuesday evening for the benefit of the Italian Literary Union, and proved decidedly successful. A large house liberally rewarded the efforts of the artists by lavish tokens of applause and floral gifts, and for the acting and singing an ample meed of praise can be given. As Yum-Yum, Hannah M. O'Keefe looked pretty and acted with much grace. Her voice is a soprano of rare sweetness, and she controls it well, her method more than atoning for a slight weakness in parts. The *Ko-Ko* of Emmet Drew, if slightly exaggerated, was still extremely funny. Vocally Mr. Drew did not shine with particular brilliancy, the best members of the cast in that respect being Mrs. Henrietta Griggs, the Katisha, who trod the boards and acted and sang as well as any professional yet cast to that role; Eugene Clarke as Pooch Bah, who ably and laughably represented the haughtiness of that individual; Charles A. Hetzel as the Mikado, Malcolm M. Cooper as Pish-Tush and George C. Pearce as Nanki-Poo. The latter's acting was full of

grace and spirit, his fine tenor voice being heard to good advantage in most of the solos allotted to him. Marion Booth and Miss E. Brett were pretty and graceful as Pitti-Sing and Prep-Bu. The chorus of school-girls looked charming and acted in harmony, which is more than can be said for the male chorus, whose drilling had evidently been lost upon them. The scenery was bright and appropriate and the costumes elegant. Following the performance came a reception.

The Bulwer intend visiting the Union Square Theatre in a body some evening this week to accord Maud E. Peters, who is in the cast of *The Honeymoon*, and who was formerly a member of their society, a fitting and appropriate reception on her adoption of the professional stage.

A complimentary benefit is to be tendered to Doctor R. H. L. Waters, the stage director of the Amateur League, by that society on Tuesday, March 9, at the Lexington Avenue Opera House. Gilson S. Whitson has been appointed chairman and the affair promises to be a highly successful one. Doctor Waters has been in business as a manager and organizer of theatrical societies since 1855, and well deserves the compliment to be paid to him.

The Historic Association of Bridgeport, Conn., will give a performance of *Checkmate*, preceded by the farce *Sudden Thoughts*, to-morrow (Friday) evening at St. John's Hall.

The following is the cast of *Don Cesar de Bazan*, to be given by the Rivals at the Lexington Avenue Opera House on Friday, Feb. 19: Don Cesar, Frank V. Thonger; Don Jose, Fred Schaeffer; Charles II., H. H. Tilford; Marquis de Rotondo, William Dickinson; Captain of the Guard, D. H. Scully; Pacolo, M. Hotz; Pedro, A. C. Hueg; Judge, L. S. Ihne; Lazarillo, Miss M. E. Stacy; Maritana, Mrs. C. E. Lawrence; Countess de Rotondo, Mrs. J. A. Drew, and Cavalier, E. J. Price.

The amateur dramatic club known as the Holly Branch has been reorganized as the Madison League and will give an entertainment some time in March.

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Theatrical Stage Hardware

Brooklyn Amusements.

Blackmail opened the week at the Brooklyn Theatre last Monday evening. It was witnessed by a good-sized but by no means crowded house. The play was fully reviewed in THE MIRROR last week, and its merits and demerits dwelt upon. It ran much more smoothly last Monday than it did on the initial night of its career, however, and much that had at first appeared foggy and otherwise unsatisfactory passed off more pleasantly. Still, the play is not a good one in a literary sense, nor does it meet the modern requirements of naturalness, although its climaxes are stirring. The title of this play ought to be changed. Blackmail does not in the least give an idea of the character of this melodrama of the old French school, with its 1790 costumes and the quasi Monte Cristo heroism of its hero. W. C. Cowper, who interprets the latter, fails to meet the exigencies of the part. His stage personality is subdued, if the expression may be used, too much so, at least, to fill the illusion of a daring and heroic personage, and when to that is added much dramatic tameness, due to over-acted "coolness," a large part of the portrayal becomes a sort of milk-and-water performance. His best scenes were those in which he used his legs, his arms and his lungs with more or less freedom. Even when boisterous and ranting, he was more like the would-be cutthroat he portrayed. The tendency of James Wilson, who played the villain, Vandel, was to be confidential with his lines. He could scarcely be heard from the orchestra circle. T. J. Herndon (Sipio) and J. F. Dean (Marquis Dorn), especially the latter, did their parts the best among the men. Lawrence Hanley (Alfred Dorn) and Collins Barry (Captain Bobble) acted with ease and with good judgment. Virginia Buchanan died too soon in the play, and Addie Plunkett was not provided with a part worthy of his abilities. Eleanor Moretti (Emilie) died fairly. She still over-acts. The stage setting was very good.

The suit of Theall and Williams against W. C. Cowper, Frank Chapman and Harry Sellers to restrain the defendant from producing Blackmail, which last year was known as Her Last Hope, was heard in Special Term of the Superior Court in Brooklyn on Feb. 1. The only new feature of the case, in which the plaintiffs claim to have a prior contract for the use of the play from Cowper, the owner, was the statement of the plaintiffs that they have expended \$5,000 on the piece. The case was adjourned till Feb. 5, and the performances have proceeded without interruption.

McCull's Mikado company, fresh from very encouraging successes in Philadelphia and Chicago, made its first appearance in Brooklyn at the Park Theatre, last Monday evening, before an audience that was remarkable for its numerousness, its good clothes and its intelligent appearance. The company made an excellent impression, although vocally the cast was not quite up to John Templeton's company. But taking the performance as a whole, it was the best Brooklyn had ever seen. Laura Joyce-Bell suffered from a severe cold, and struggled bravely and not altogether unsuccessfully with the part of Katisha. Digby Bell made a hit, and so did the chorus.

Hattie Starr, Lucille Meredith, George Broderick, Charles L. Harris, Emma Baker, Selma Rough, Jay Taylor, William Guiberson and William H. Seymour, who sang The Mikado, under John Templeton's management, a few weeks ago at the Criterion Theatre, returned there last Monday, and Brooklynites turned out in large numbers to hear them again. The production is weak scenically. Hattie Starr set the dudes at this house almost crazy with delight at her antics last November, and this week she and Lucille Meredith are playing havoc with the equanimity of the same young men.

In the Ranks is the play at the Grand Opera House across the river this week. On Monday night the house was good, and the company presented the faded melodrama in a praiseworthy manner. R. Fulton Russell and Jone Bachelder appeared in the leading parts and gave entire satisfaction. William H. Stuart played Gideon Blake fairly. C. W. Butler and afterward William Keating were announced to appear as Joe Buzzard, but J. H. Bannay acted the character, and acquitted himself creditably. Connie Thompson's Mrs. Buzzard was very clever. The play was excellently staged.

Hyde and Behman are making an excellent vaudeville house of their Brooklyn theatre. The programme there last week was one of the worthiest of the season at that house. Mulcahey's Nomination, an amusing afterpiece, is in the bill again this week. On last Monday night the audience was large. In the olio were Gallagher and West, Conroy and Dempsey, the Muldoon Quartette and the Gregory Brothers. Billy Barry is permanent star of the house.

Arrangements have been perfected with Messrs. Knowles and Morris for the purpose of giving sacred concerts on Sunday nights at the Grand Opera House. Professor E. C. Phelps, a Brooklyn music teacher, will be the manager, and Cappa and some of the members of his Seventh Regiment Band will supply the orchestral music. The concerts will begin on Feb. 14. The soloists have not yet been engaged.

Col. William E. Sinn speaks in the highest

terms—not in the old chestnut I've-got-the-best-tye-of-the-attractions that are yet to come at his Park Theatre. He says he is perfectly satisfied with his business so far. It is more than likely that he is; for he hasn't had a smile on his pleasing countenance in some time, and that is always a sure sign of good business with the Colonel. When his house is full, he is glum-looking, and if the audience is slim he is sure to look cheerful. This has got to be so familiar a trait of the Colonel with some of the Brooklyn critics that they can size up his house by the appearance of his looks, without even going inside of the theatre. The following is his list of coming attractions, and they confirm his enthusiastic claims: McCull's Black Hussar, Modjeska, Tony Hart, A Rag Baby, A Prisoner for Life, Maude Granger and Alice Harrison. Managers Sinn have already booked, Colonel Sinn says, twenty-seven weeks of next season, including Booth, Barrett, Modjeska, Fanny Davenport, Robson and Crane and Wallack's company.

NOTES.

Fanny Herring is at the Standard Museum, in Little Buckshot and The French Spy.

The Schubert Quartette, of Chicago, concentrated at the Y. M. C. Association Hall, Feb. 2.

The Caldwell Sisters, vocalists, are in their second week at Zipp's Casino, to very large attendance.

The Hasoverian Family of Swiss Bell-Ringers, and the Shaffers, specialty and musical performers, are at Irving Music Hall.

Harry Watson and wife and Alf. McDowell and a company are to give their farce, Wrinkles, at the Athenaeum, on the 4th, 5th and 6th.

Charles Heckman, a capable amateur, will essay the character of Richelieu in March. He will appear with the Amaranth Association.

Lithograph and bill-board tickets do not admit to the orchestra floor of the Brooklyn Theatre since Mr. Miner has been manager.

Gounod's Moas et Vita is announced by the Philharmonic for Feb. 5 and 6. The soloists are Emma Juch, William Candidus, Myron W. Whitney and Helen Dudley Campbell, of the American Opera.

The United Labor Exchange gave a concert at the Brooklyn Theatre Sunday afternoon, Jan. 31. The following resolution was adopted by the audience: "Resolved, That the sincere thanks of the labor organizations of the two cities be and they are hereby tendered to Mr. Miner, and we pledge ourselves cheerfully to give all the support and encouragement in our power to Mr. Miner's numerous enterprises in the future as the only mode left to us to testify our sincere appreciation of the benefits conferred."

The remnants of the Mexican Opera company gave a concert in costume at Everett Assembly Rooms, which have never been used before for any but amateur concerts, on Feb. 2. The selections were acts from Faust, Martha and Trovatore, the quartette from Rigoletto, and a duet for pianos.

Professional Doings.

—The sale of seats for David Belasco's new comedy, Valerie, which is to be produced at Wallack's on Feb. 15, will open on Monday.

—The Opera House at Franklin, Pa., was destroyed by fire last Wednesday. The loss is \$80,000. About half insured. Some months ago arrangements were made for the erection of a new house. Until it is finished Franklin will be without a place of theatrical entertainment.

—In mailing their letters, MIRROR correspondents should be very careful to write the word "Correspondence" in the lower left-hand corner of the envelope. Through neglect in this matter letters are frequently delayed in reaching the correspondence department. This delay will often account for the omission of letters.

—One C. J. S. Wilson recently took a company to Chicago to play at the Chicago Museum. After the second performance Wilson levanted, leaving the members to get back to New York the best way they could. These people were Harry Linden, May Waldron, Fanny Redding, Morton Price and Clarence Montaigne.

—Hoodman Blind is to be produced at the California Theatre, San Francisco, on Feb. 15, by McKee Rankin's stock company. Mr. Rankin will himself take the part of the Gypsy, Fred de Belleville that of Jack Yeulett, Dan Harkins that of Mark Lezzerd, and Mrs. McKee Rankin will be seen in the dual role of Nance and Jess.

—There was quite a gathering of advance agents, or "expense accounts," as they are sometimes called, in Chicago last week. Among those who met at a certain hotel last Thursday evening were Frank McKee, James Regan, Robert Arthur, Ariel N. Barney, Samuel Cox, Timothy Shea, J. J. Rosenthal, Lewis Weed and Ben Storm.

The Coming Irish Comedian.

J. P. Sullivan, as an Irish comedian, has at one bound surpassed Joseph Murphy, W. J. Scanlan and other leading exponents of Irish character. In the idyllic Irish play, The Ivy Leaf, he has played East and West during this season, and has left a fine record everywhere. Mr. Williams, the able critic of the Toronto Globe, thus discourses of Mr. Sullivan's abilities: "The Ivy Leaf must take its place in the ranks of dramatic literature as a strong, crisp, original and essentially Irish play, full of powerful and thrilling situations, and admirably constructed from first to last. Mr. Sullivan, the hero of the play, was admirably represented by John P. Sullivan, who walks the stage every inch an Irishman of the very best type. Tall, stalwart, and grandly proportioned as he is, it takes no stretch of imagination to believe that Nolan and Donovan should have a wholesome dread of coming within reach of him. Mr. Sullivan speaks with the richest of 'brogues,' and his acting is such as to wholly lose his own identity in that of Murry Kerrigan. Whether he can play any other character or not, it is very certain that a nearer approach to perfection for a representative of Murry Kerrigan could not be found on the American stage. Unlike nearly all Irish comedians, he does nothing for the sake of self-glorification, placing due consideration of personal or individual success. It could surprise no intelligent playgoer who saw him last night to learn ere another season has passed over his head that Mr. Sullivan had become the most popular, as he is now unquestionably the best, Irish comedian on the American stage. Mr. Sullivan has a rich, melodious voice, of great power and considerable compass, and his splendid singing of really excellent songs constituted a pleasing feature of the evening's entertainment. The Ivy Leaf was well put upon the stage, and it is very seldom that such admirable scenic effects have been seen in Toronto."

Mr. Sullivan is now playing at the Novelty Theatre, Brooklyn, E. D.—Com.

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